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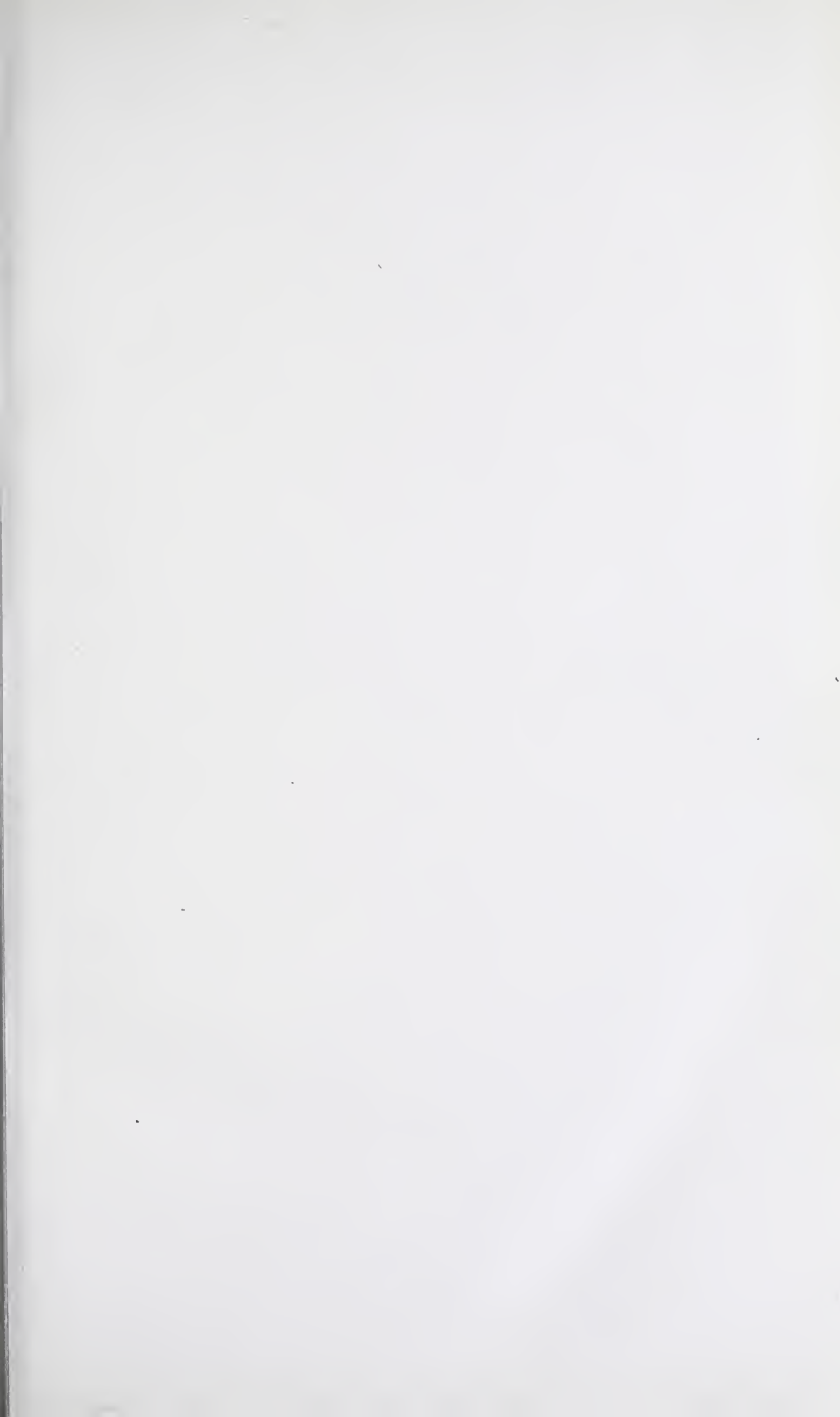












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CATALOGUE

OF THE

WELL-KNOWN AND TRULY VALUABLE

COLLECTION OF DRAWINGS,

THE PROPERTY OF

JOHN WOODHOUSE, Esq.

COMPRISING

SPECIMENS OF THE FOLLOWING MUCH ESTEEMED MASTERS:

ANDERSON, ANGELICA, BARTOLOZZI, CIPRIANI, CLERISSEAU;	COZENS, GAINSBOROUGH, HAMILTON, HEARNE, IBBETSON,	MARLOW, MORLAND, SANDBY, SERRES, SMYTH,	WESTALL, ZUCCARELLI, ZUCCHI, &c. &c.
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WHICH WILL BE SOLD BY AUCTION,

By MR. CHRISTIE,

AT HIS GREAT ROOM, PALL-MALL,

On FRIDAY, the 27th of FEBRUARY, 1801,

AND FOLLOWING DAY, AT ONE O'CLOCK,

To be viewed Two Days preceding the Sale,
When CATALOGUES, (Price One Shilling,) may be had at the ROOMS.

LUC 207

LONDON:

Printed by H. D. STEEL, No. 51, Lothbury,

M.DCCC.I.

94DS 787

CONDITIONS OF SALE.

I. THE highest Bidder to be the Buyer; but, should any Dispute arise between two or more Bidders, the Lot so disputed shall be put up again and re-fold.

II. No Person to advance less than 1s. Above Five Pounds 2s. 6d. and so in Proportion.

III. The Purchasers to give in their Names and Places of Abode, and to pay down 20l per Cent. in Part of the Purchase-Money; in Default of which, the Lot or Lots so purchased to be immediadely put up again, and re-fold.

IV. The Lots to be taken away, at the Expence of the Purchasers, within One Day after the Sale.

V. To prevent Inconveniencies that frequently attend long and open Accounts, the Remainder of the Purchase-Money to be absolutely paid on or before the Delivery.

VI. Upon Failure of complying with the above Conditions, the Money deposited in Part of Payment shall be forfeited; and all Lots uncleared within the Time specified, shall be re-fold, by public or private Sale; and the Deficiency (if any) attending such Re-sale, shall be made good by the Defaulters at the present Sale.



A

CATALOGUE, &c.

First Day's Sale.

LOOSE DRAWINGS.

£

LOT

1	GRIMM—Two—Views in Suffex	2.0.0
2	DITTO—Two—Ditto	2.3.0
3	CHATELAIN—Two—Landscapes, <i>in bistre</i>	1.1.0
4	PILLEMENT—Two—Ditto, <i>in black chalk</i>	0.10.8
5	WORLIDGE—Four—Ditto, <i>in pencil</i>	1.1.0
6	DITTO—Six—Ditto, <i>ditto</i>	0.11.0
7	ZUCCARELLI—One—Ditto, <i>beautiful</i>	0.16.0
8	P. SANDBY—Two—Ditto, <i>in colours</i>	1.2.0
9	ZUCCHI—Two—Ruins, <i>in bistre</i>	0.14.0
10	MARLOW—Two—Views in Italy, <i>fine</i>	5.0.0
11	BARRALET—Two—Ditto, <i>ditto</i>	1.1.0
12	DITTO—Two—Ditto, <i>ditto</i>	0.17.0

16.16.6

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1st Day.

LOOSE DRAWINGS.

LOT.

- 0.19.0 13—ROOKER—Two—Views near Windsor and Thames-Ditton, *highly finished*
 - 0.12.0 14—DITTO—Two—Ditto, Mr. Morant's, in Hampshire, and another
 - 3.8.0 15—IBBETSON—Two—Landscapes, with Cattle
 - 3.5.0 16—MORLAND—One—Of Pigs, *in water colours, spirited*
 - 2.8.0 17—DITTO—One—Of Horses, *in coloured chalks, ditto*
 - 3.10.0 18—D. SERRES—Two—Calm and Brisk-Gale
- N. B. Tinted Drawings of this Master are very rare.*
- 4.14.6 19—JOHN SMYTH—One—The Inside of the Coleseo at Rome, *capital*
 - 5.5.0 20—HOWITT—One—A Forest Scene, with Deer. *The attitudes of the animals, breadth and finishing of the Landscape, render this Drawing truly picturesque*
 - 2.2.0 21—P. SANDBY—One—A Landscape, *in water colours, highly finished*
 - 3.7.0 22—DITTO—One—DITTO, its Companion, *ditto*
 - 1.10.0 23—REBECCA—Five—Historical Subjects, *fine*
 - 5.0.0 24—CIPRIANI—His Sketch-Book, containing 56 leaves
 - 0.15.0 25—DITTO—Three—Sketches, *in pen and ink*
 - 2.0.0 26—DITTO—Three—Academical Female Figures, *in red and black chalk*
 - 1.3.0 27—DITTO—Two—Studies, *in pen and ink, remarkably fine*
 - 1.3.0 28—DITTO—Three—Ditto, of the Holy Family, *DITTO*
 - 2.2.0 29—DITTO—Three—Ditto, of Angels, *in India ink*
 - 1.15.0 30—DITTO—Two—Ditto, *tinted*
 - 3.10.0 31—DITTO—Two—Venus attiring, and a Nymph with a Dove
 - 1.17.0 32—DITTO—Two—Studies, *in pen and ink, tinted, very fine*
 - 4.0.0 33—DITTO—Two—Virtue directing Genius to the Temple of Fame, and Mercury crowning Apollo. *Beautiful*
 - 3.10.0 34—DITTO—Two—Science observing Nature, and Beauty pursuing Love, *a most exquisite sketch*

57/15.6





1st Day.

LOOSE DRAWINGS.

LOT

3. 0. 0 35—CIPRIANI—One—Semele waiting the embraces of Jupiter,
finely composed, and elaborately finished
2. 0. 0 36—DITTO—Two—History and Poetry, *in bistre*
4. 10. 0 37—DITTO—Two—Acis and Galatea, and Diana and Endymion,
in water colours, beautifully finished
1. 1. 0 38—DITTO—One—A Design for a Masquerade Ticket
1. 2. 0 39—DITTO—Three—Sketches, *in pen and ink*
1. 0. 0 40—DITTO—One—The first Design for the Diploma, *very spirited*
1. 10. 0 41—DITTO—Two—One, a Frontispiece to Dr. Priestley, ON
MATTER AND SPIRIT; and Britannia receiving the Fine Arts
The first Design for the Medallion of the Diploma
1. 1. 0 42—DITTO—Two—Angels adoring, and the Fall of the Giants,
very spirited
1. 15. 0 43—DITTO—One—Cephalus and Procris, FULL OF CHARACTER
AND EXPRESSION
1. 13. 0 44—DITTO—One—Hercules and Dejanira, DITTO
4. 0. 0 45—DITTO—Two—Designs for Molini's Edition of Ariosto,
highly finished
1. 6. 0 46—DITTO—Two—Studies, for Ariosto, *ditto*
1. 0. 0 47—DITTO—Two—Ditto, DITTO
2. 0. 0 48—DITTO—One—Nymphs and Satyrs, *ditto*
1. 9. 0 49—DITTO—Three—Sketches, *ditto*
3. 10. 0 50—DITTO—One—Vertumnus and Pomona. *The original Drawing
from which the Ticket was engraved*
1. 13. 0 51—DITTO—One—Cupid leaning on his Bow. *The original Draw-
ing for the Sçavoir Vivre Masquerade*
1. 0. 0 52—DITTO—One—Infant Mercury listening. *The original Draw-
ing for the Professional Concert, Hanover-square*
1. 11. 6 53—DITTO—One—Boys with Masks. *The original Drawing for
the Masquerade Ticket at Hanover-square*
2. 10. 0 54—DITTO—Venus rising from the Sea. *The original Drawing
for the Masquerade Ticket at Ranelagh*
2. 0. 0 55—DITTO—One—Mercury and Fame supporting a Shield, *in
which were inserted the Arms of Sir F. Cunliffe, Bt.*

1. 19. 6

£ 1st Day.
LOT

LOOSE DRAWINGS.

- 3.7.056—CIPRIANI—One—An Allegorical Subject; *the Architectural part by Mr. Thomas Sandby. A Design for Free-Masons' Hall*
3.12.057—DITTO—Hercules and Minerva. *A most capital Drawing, in bistre*

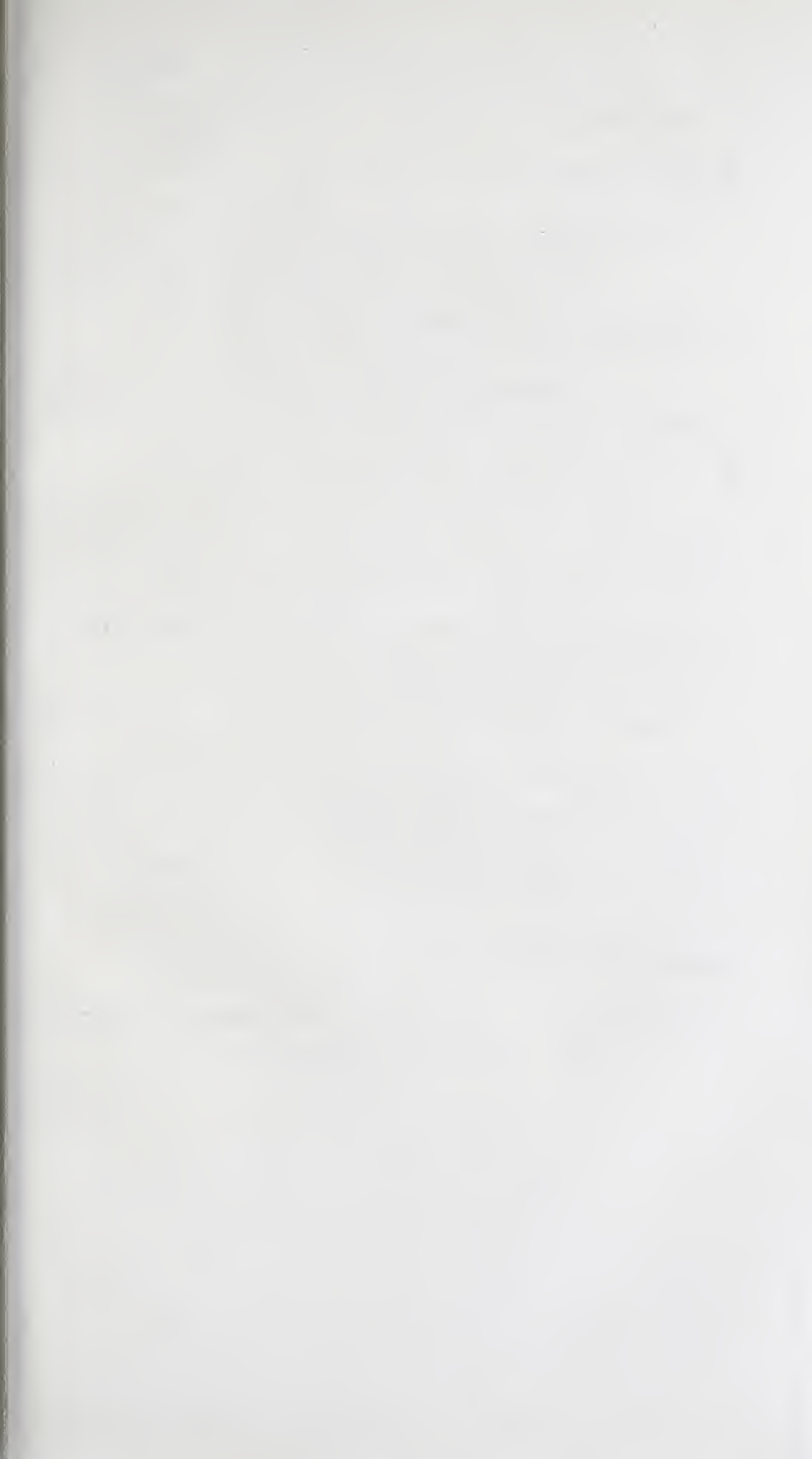
DRAWINGS—FRAMED AND GLAZED.

- 2.3.058—Two—Nuremberg Drawings
1.13.059 GAINSBOROUGH—One—Cattle and Figures. *A spirited sketch; black chalk*
1.18.060—DITTO—One—Ditto, its Companion. *A Cottage Scene, equally spirited*
11.0.661—DITTO—One—A Study of Cattle, *in water colours; in effect equal to an Oil Picture*
3.13.662—BARRETT—Two—A Weeping Willow, and an Entrance into a Wood—its Companion
9.0.063—DITTO—Two—A Water-Mill, and a Scene in Mr. Lock's Park, *very spirited*
3.0.064—WESTALL—One—The Reception of Cardinal Wolsey at Leicester-Abbey; *a most spirited sketch*
11.11.065—DITTO—Two—The Departure of Mary Queen of Scots, and Companion; *exquisitely finished*
5.0.066—A. KAUFFMAN—One—Rural Sports. *A most beautiful Drawing*
1.13.067—HAMILTON—One—Children at Play
8.8.068—CLERISSEAU—Two—Of Ruins, *in water colours. These Drawings have a sunny, and most beautiful effect*

CIPRIANI.

- 1.12.069—Two—Hercules, &c. and a Dancing Nymph
1.13.070—Two—One, a Design for a Monument; and
A Nymph caressing a Bird
1.11.071—Three—One, a Lady caressing a Bird
Venus attiring, and a Design for a Key-stone, *for Somerset-Place*

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1st Day.

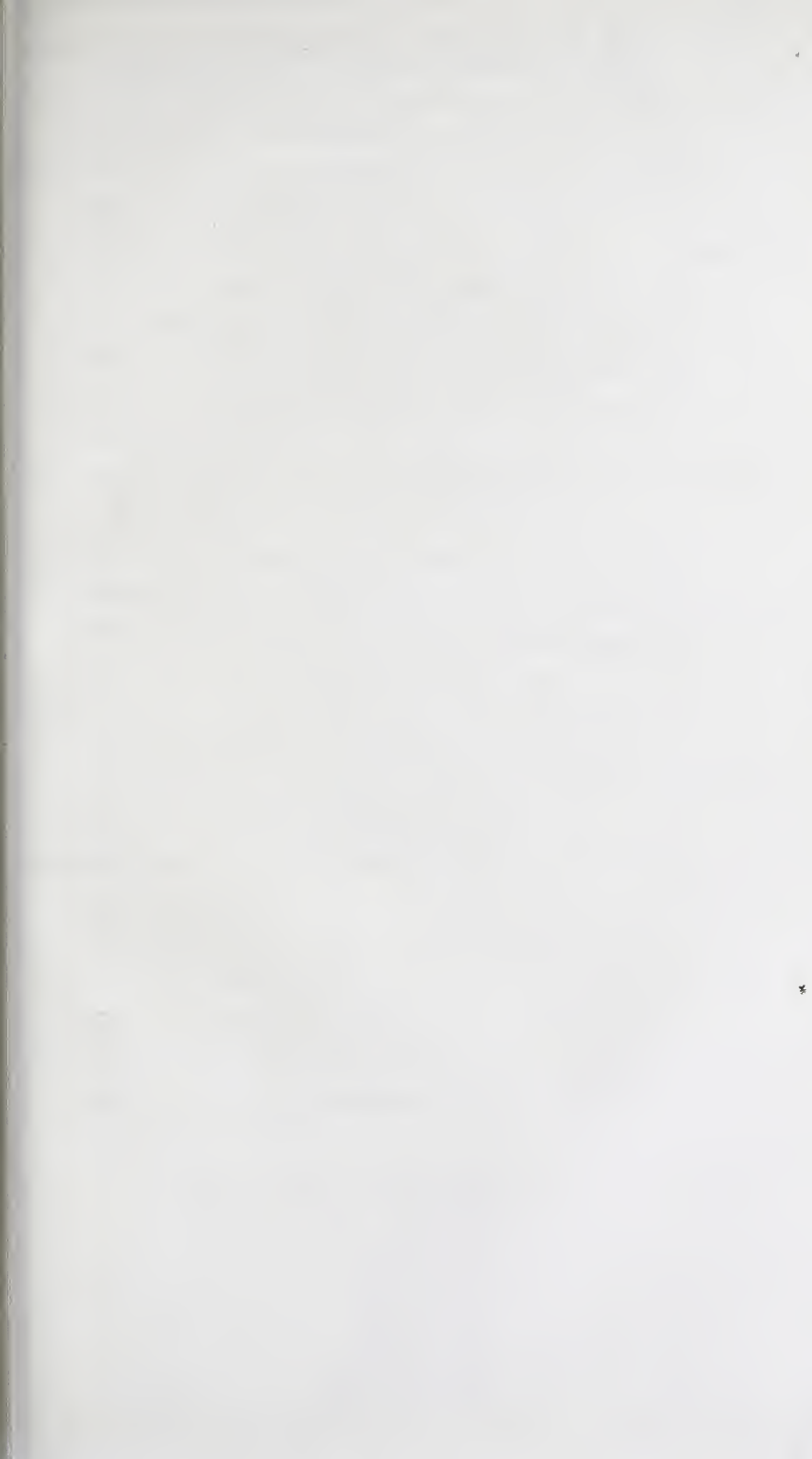
FRAMED DRAWINGS.

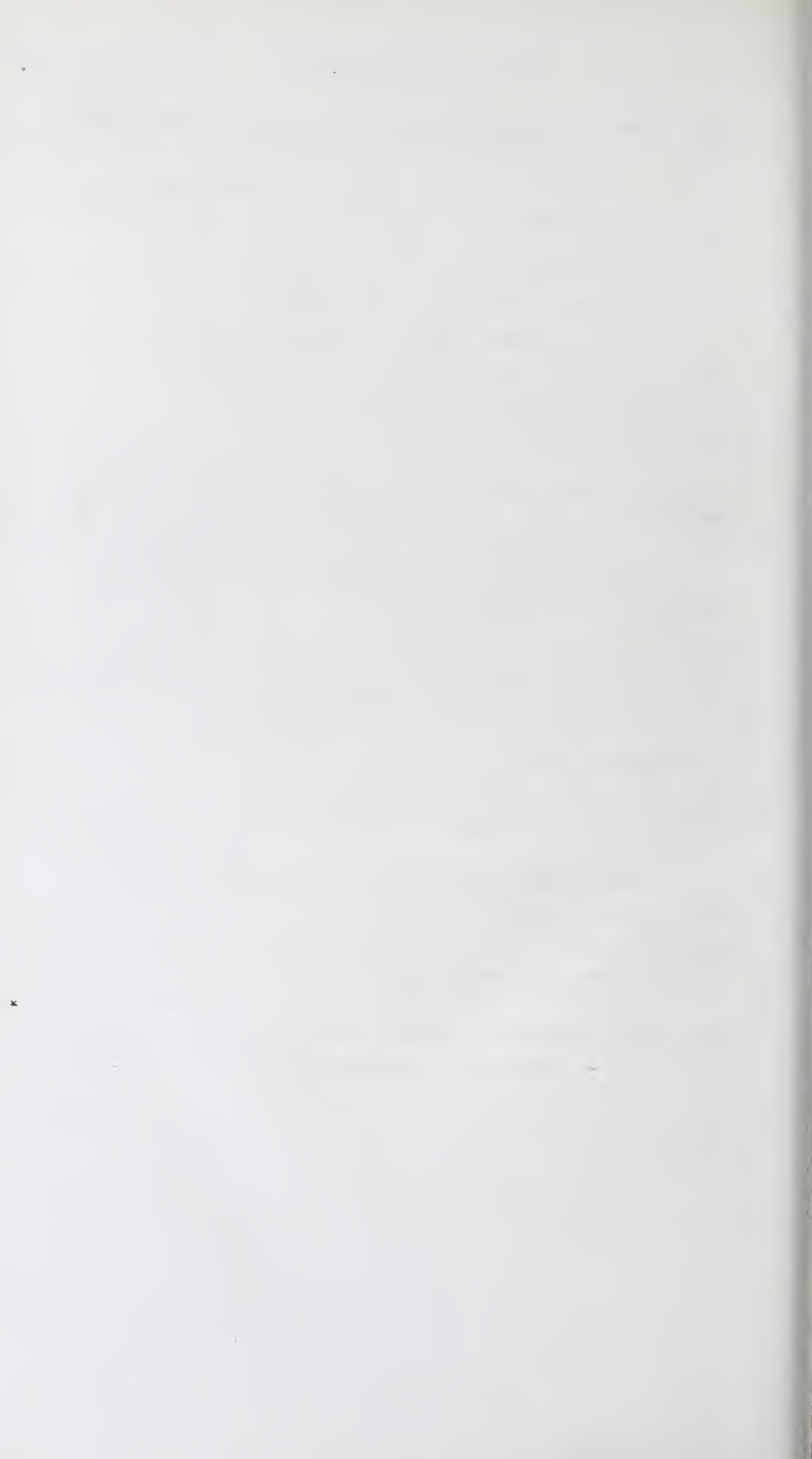
LOT

- 1-10-0 72 — Two — A Study, *in pen and ink*; and Venus and Minerva
- 3-3-0 73 — Three — Two Fancy Heads, and Apollo crowned by Mercury; *a very spirited sketch*
- 3-0-0 74 — One — Mercury and Battus. *A delicate Drawing, in bistre*
- 2-17-6 75 — One — From Homer's Iliad; *a most spirited sketch*
- 2-0-0 76 — One — Adam and Eve, *IN BISTRE, ditto*
- 2-17-6 77 — Two — Priam begging the Body of Hector; and a Study, the Fall of the Giants. *Very spirited*
- 1-6-0 78 — One — A Monumental Design, *finely composed*
- 3-10-0 79 — One — An Allegorical Subject, of Fortune; *in bistre, a most spirited composition,—and in sentiment not inferior to Guido.—See the engraving by Sir Robert Strange, after that Master*
- 2-19-0 80 — One — ORPHEUS CHARMING CERBERUS. *Spirited*
- 3-5-0 81 — One — AN EMBLEMATICAL FIGURE REPRESENTING GENIUS, LOVE, AND CHASTITY, *in red and black chalks. Finished by Bartolozzi*
- 3-0-0 82 — One — THE TRIUMPH OF NEPTUNE AND AMPHITRITE. *The Figures are seated in a Marine Car, drawn by Dolphins, conducted by Hymen, and attended by Cupid and Zephyrus*
- 5-0-0 83 — One — VENUS, CUPID, AND SATYR. *Finished by Bartolozzi*
- 10-0-0 84 — One — HEBE ATTENDING JUPITER. *Finished by Bartolozzi*
- 4-0-0 85 — One — VENUS AND CUPID — *Cupid is seriously engaged in trying the temper of his darts, and Venus is adjusting her tresses.— This little specimen, in drawing and finishing, evinces the hand of a great master*
- 10-10-0 86 — One — PARIS TAKING LEAVE OF HELEN. — *The love and anxiety of Helen is happily expressed, and the drawing beautifully finished with the highest taste*
- 5-10-0 87 — One — A GRECIAN LADY — *The air of this head is easy and elegant, and the whole is coloured with great taste*

476

- 7.17.6 88 — ONE — A CIRCASSIAN LADY MEDITATING. — *Her hair flows negligently over her shoulders; the colouring is warm, and the effect harmonious*
- 13.13.0 } 89 — TWO — PROSPERITY AND FORTUNE. — *Lovely as the figure of Prosperity appears, it is eclipsed by that of Fortune, described pouring out her stores on an attendant votary, who is securely sleeping on her lap, which, in point of composition and delicacy of finishing, equals the chaste productions of Guido*
- 7.17.6 } 90 — TWO — HERCULES AND OMPHALE, AND BACCHUS AND ARIADNE. — *The youth of Bacchus is as well contrasted with the beauty of Ariadne, as the strength of Hercules is with the delicacy of Omphale*
- 8.8.0 } 91 — TWO — A Frieze — NEPTUNE AND AMPHITRITE
DITTO — A SACRIFICE TO JUPITER, COMPANION TO Ditto
These subjects are drawn with great precision of outline; the composition is in the style of the antique; most masterly performances
- 21.10.6 } 92 — TWO — LOVE. — *Described by a boy caressing a dove. The landscape is eminently beautiful; and*
INNOCENCE, COMPANION TO Ditto, *represented by a most beautiful girl, having a basket of roses, interspersed with grain, likewise in a landscape.*
Both these drawings are most exquisitely finished, and may be regarded as very choice specimens of the master
- 9.9.0 } 93 — TWO — OMPHALE INCITING CUPID TO ENAMOUR HERCULES; and
ERICHTHONIUS, KING OF ATHENS, *who was shut up in a basket by Minerva, and committed to the care of the daughters of Cecrops, Aglaura, Herse, and Pandora, with a charge not to open it. When he grew up he had such ill-shaped legs, that he invented the car to hide the defect*
- 8.13.0 } 94 — ONE — PANDORA. *She is represented with the box that Jupiter sent to Prometheus: a most captivating drawing*





- 95—One—THE TRIUMPH OF HYMEN. *Hymen in his car, seated in conscious dignity, drawn by Cupids, and attended by Zephyrus and Flora, he is followed by two juvenile votaries, one of whom eagerly intreats the other to sacrifice at his all fascinating shrine* } 5-0-0
- 96—Two—THE POWER OF BEAUTY—*The principal figure is here arrayed in all the loveliness of Nature; she is reclining on a couch, caressing the favoured object, whilst a Cupid is busied in decorating her with roses*
AND THE POWER OF LOVE.—*The female figure, which is most beautifully described, is attended by Hymen, who is pointing to doves expressive of mutual attachment; she appears insensible of his attentions, while Cupid, earnestly regarding the emotion of her countenance, holding her hand, seems desirous of prying into her very inmost thoughts* } 66-3-0
- 97—One—NYMPHS BATHING.—*The playfulness of the attitudes of the different figures is most happily delineated, and in grace not inferior to Parmegiano* } 5-10-0
- 98—One—FAITH, finished by BARTOLOZZI.—*A female figure embracing the cross, attended by an angel, whose benign countenance explains most pathetically that inward devotion of mind, which due regard to religious duties naturally inspires: a most sublime and characteristic performance* } 11-0-6
- 99—One—THE PARTING OF HECTOR AND ANDROMACHE. A scene of great grandeur.—*The energetic and manly character of the gallant Hector, the anxiety of Andromache, the beauty of Alysax, the happiness of composition, and correctness of outline, render this drawing worthy of particular attention* } 11-0-6
- 100—Two—A SILENCE, AND AN INFANT SLEEPING, ATTENDED BY ANGELS; *very beautiful* } 8-8-0
- 101—One—VENUS AND CUPID } 8-8-0
- 102—One—A BACCHANTE, holding a cup in one hand, and a thyrsis in the other. *A most agreeable countenance; the character is delicately drawn; and the landscape is singularly beautiful* } 5-5-0
- 103—One—EARL MANSFIELD.—*The portrait of this venerable nobleman, from the picture by Sir Joshua Reynolds. This spirited performance is the identical drawing from which Mr. Bartolozzi engraved the plate* } 9-19-6

FIND OF FIRST DAY'S SALE.

130-14-6

B 16-16-6
5-15-6
40-19-6
70-15-6
64-7-6
77-8-6

130-14-6

45-8-17-6

Second Day's Sale.

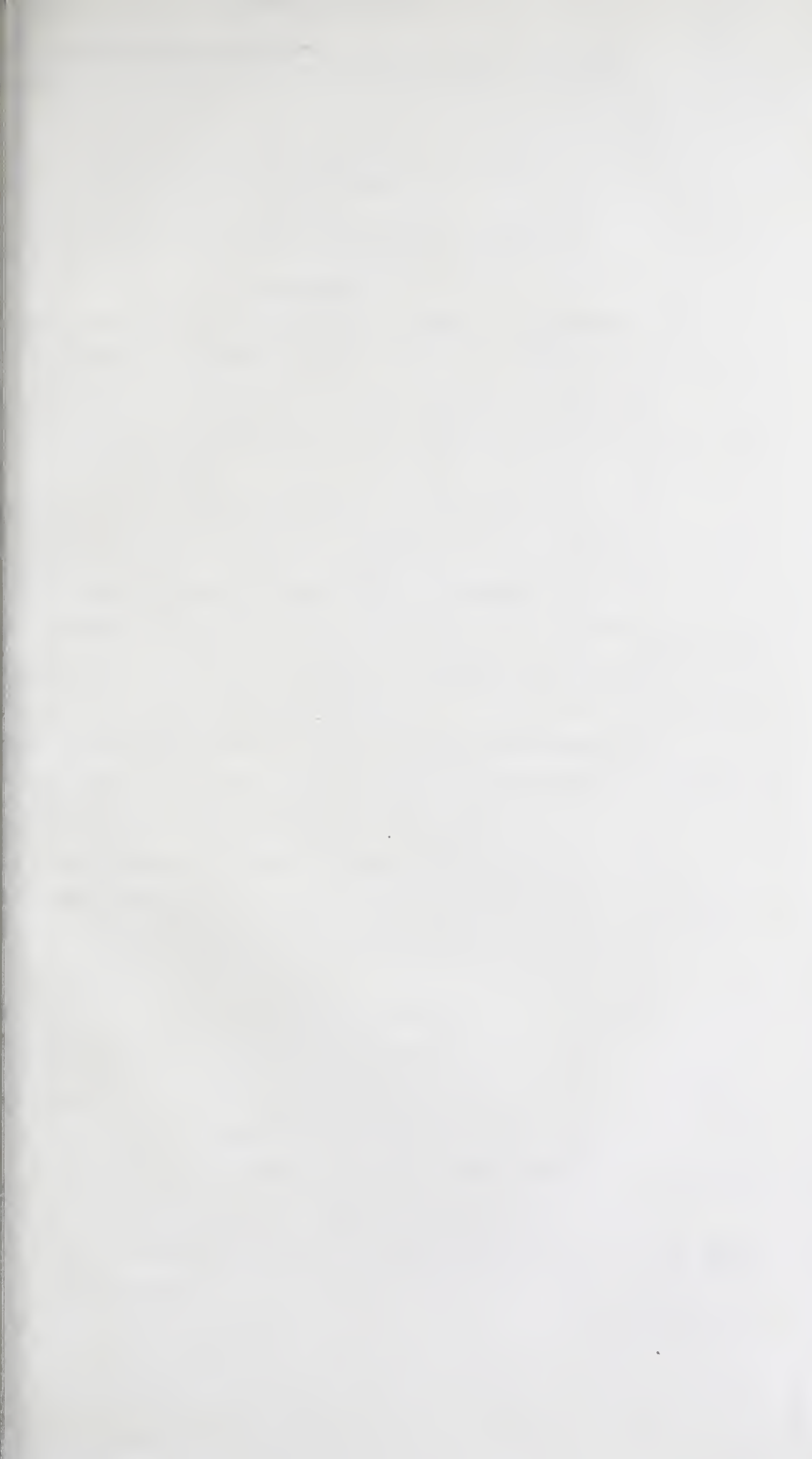
LOOSE DRAWINGS.

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- 2.2.0 1 BARRALET—Two—Landscapes
 1.5.0 2—DITTO—Two—DITTO
 1.1.0 3—CHATELAIN—Two—DITTO
 3.3.0 4—PILLEMENT—Two—DITTO, *highly finished. From the
 Collection of Lord F. Campbell*
 6.6.0 5—ANDERSON—Two—Shipping, *extra fine*
 4.4.0 6—MARLOW—Two—Views in Italy, DITTO
 11.11.0 7—SANDBY—Two—Views in Wales, DITTO
 7.5.0 8—IBBETSON—Two—Landscapes, Cattle and Figures, DITTO
 11.0.6 9—JOHN SMYTH—Two—Views in Italy, DITTO
 5.5.0 10—HEARNE—Two—Ditto in Scotland, *ditto*
 1.16.0 11—SIR JOS. REYNOLDS—Three—Historical, EXTRA RARE
 4.4.0 12—ZUCCARELLI—Two—Landscapes, Cattle and Figures, *fine*
 4.14.6 13—DITTO—Two—Ditto, *ditto*
 6.0.0 14—SANDBY—Two—Ditto, *ditto*
 2.1.0.0 15—COZENS—Two—Ditto, Views in Italy, *ditto*
 3.3.0 16—CLERISSEAU—One—Ruins and Figures, *ditto*
 11.11.0 17—SANDBY—Two—Landscapes, *ditto*
 16.5.6 18—HEARNE—One—A View of Richmond-Castle, Yorkshire.
The effect is equal to Claude Lorraine
 9.9.0 19—ZUCCARELLI—One—Landscape, Cattle and Figures, *in
 colours, extremely uncommon, and very fine*
 4.4.0 20—SANDBY—One—Ditto, its Companion, *ditto*
 14.14.0 21—HAMILTON—Two—Ruins, *ditto*
 15.4.6 22—HEARNE—One—A View in Bath. *One of the most capital
 performances of this Master*
 11.11.0 23—SANDBY—Two—Landscapes, with Cattle and Figures, *very
 fine*
 24.12.6 24—CLERISSEAU—One—The Inside of the Colosse. *Esteemed one
 of the best Drawings of this much admired Master*
 2.16.0 25—CIPRIANI—Three—*The Judgement of Paris*
*The first Sketch for the Frontispiece to the Duke of Marlborough's
 Gems; and one for Mr. Rogers's Book of Imitations,*

204" 6" 6





LOT

- 26—CIPRIANI—Four—Sketches ————— 1-13-0
 27—DITTO—Four—Sketches, M. D'Aguilar's Ticket, and three others ————— 1-14-0

DRAWINGS—FRAMED AND GLAZED.

- 28—GAINSBOROUGH—Two—Landscapes, in water colours, highly finished, and very uncommon ————— 51-9-0
 29—CLERISSEAU—One—Ruins, with Figures, beautiful ————— 7-7-0

CIPRIANI.

- 30—One—DIANA PREPARING FOR THE CHACE. *A most elegant composition, and highly finished. The Frontispiece to Mr. Beckford's Essay on Hunting* ————— } 3-15-0
 31—One—JUPITER AND JUNO. *Jupiter appears to be listening to the remonstrance of Juno; the severe majesty of Jupiter is most admirably expressed* ————— } 3-3-0
 32—FIDELITY. *Finished by Bartolozzi. A Monumental Design: a Female leaning on an Urn, in a meditating attitude; her sympathetic countenance is directed to a Dog, the emblem of Fidelity. The whole composition is happily, analogous to the subject* ————— } 5-15-6
 33—One—BACCHANALIAN BOYS. *A beautiful subject, in which juvenile playfulness is most happily characterised* ————— } 8-0-0
 34—Two—THE JUDGEMENT OF PARIS, AND VENUS ATTIRED BY THE GRACES, in water colours ————— } 7-0-0
 35—Two—A FRIEZE OF BOYS. *In this subject are emblematically expressed—SCULPTURE, PAINTING, and ARCHITECTURE*
 One—Ditto—POETRY, HISTORY, AND MUSIC ————— } 6-16-6
 36—Two—Ditto, GEOMETRY AND ASTRONOMY
 One—Ditto, A SACRIFICE. *The Fine Arts are here represented by two figures on the right, who are preceded by attendants with their offerings, thereby intimating that the Palm is more congenial to them than the Oak; as the Lyre of Apollo is preferable to the Thunder of Mars* ————— } 6-10-0

N. B. The out-lines only by Cipriani.

- 37—One—LOVE inspiring Sappho to write an Ode to Music ————— 4-14-6
 38—One—MERCURY stringing the lyre, attended by Cupid ————— 4-10-0
 39—One—BEAUTY attiring, attended by Love and Hymen ————— 4-4-0
 40—One—ADAM AND EVE. *The landscape by Hearne; and the figures by Cipriani. Youthful beauty, and elegant simplicity are admirably delineated in the characters of our first parents, &c.* ————— } 16-16-0
 41—One—VENUS in the bath. *In this beautiful design the water appears transparent, and becomes a mirror to the fair form of the enchanting goddess* ————— } 14-3-6

147-11-0

L

2d Day.

LOOSE DRAWINGS.

- 13.13.0 42—One—NYMPHS SLEEPING. *A most spirited performance: the distribution of the lights, and the foreshortening of the principal figure, render this sketch equal to any of the Venetian School*
- 12.12.0 43—Three—INFANT BACCHANALS, AND CUPID SLEEPING.—
In the two uprights are expressed the quarrel and reconciliation; and in the circle Cupid is represented sleeping; near him are attendant angels waiting to crown him with a wreath of roses
- 30.9.0 44—One—NYMPHS DREAMING. *A most spirited and graceful sketch, highly honourable to the talents of this master*
- 14.14.0 45—Two—THE MIRROR OF LOVE.—*Cupid sleeping on the lap of Venus, who, reclining on a couch, is viewing her beautiful form in a mirror, which is supported by a hovering Cupid*
AND CUPID'S INSTRUCTION, companion to ditto. *Cupid under the influence of Hymen, is delineating beauty, who appears delighted with the performance*
- 16.5.6 46—Two—TRAGEDY is represented under the figure of a young virgin with a serious countenance, magnificently dressed with buskins on her legs, a sceptre and crown at her feet, and a dagger in her right hand. *The composition is happily expressed; the boys on the right are highly characteristic, and may be truly deemed a Chef d'œuvre of art*
AND COMEDY, its companion. *She is here represented crowned with ivy, holding a mask in her hand, with buskins on her feet. The attitudes of the figures are highly expressive of their hilarity, which is heightened by the music of Pan*
- 11.11.0 47—Two—MATERNAL AFFECTION.—*The composition of this subject is truly affectionate; the tenderness of the mother, and the characters of the children, are most beautifully expressed*
AND FILIAL AFFECTION. *The struggle of these little competitors for the first attention is sweetly designed; and the glowing colours of this and the preceding drawing, give them the effect of oil pictures*
- 9.19.6 48—Two—NYMPHS BATHING, and COMPANION. *The elegant taste observable, and the delicacy with which the subjects are treated, strongly characterize the mind of the artist*
- 9.19.6 49—Two—CUPID WITH A CHAPLET OF ROSES
AND DITTO, OFF HIS GUARD, ITS COMPANION
- 15.15.0 50—Two—PRUDENCE endeavouring to detain BEAUTY from following the persuasions of LOVE. *On the left, near the figure of PRUDENCE stands an attendant with a glass; the emblem of reflection to which beauty is invited to turn, but being led by Hymen rejects every remonstrance*

6-10-0 • 50 *A Grecian Lady* } Omitted in
 .. 50 *Janus & Cupid* } The Catalogue

141"0'6



And GENIUS describing BEAUTY, whilst Hymen is dictating to him. *Beauty, attended by Love, who is withdrawing her mantle, and GENIUS, under the influence of HYMEN, earnestly employed in delineating her angelic form*

4.13.0 51—TWO—AN EMBLEMATICAL FIGURE OF PAINTING. *In the drapery of this beautiful figure, the artist has been particularly happy in his gradation of colours, the red being imperceptibly blended into the blue and yellow*

AND VENUS ATTIRING. *Cupid is holding a mirror to Venus, who is gracefully adjusting her hair*

5.0.0 52—TWO—POETRY INSPIRED BY LOVE. *This fascinating composition is replete with grace and taste*

MOTHER and CHILD. *The companion to the preceding, and finished with great sweetness*

3.2.6 53—One—AGRIPPINA weeping over the ashes of her husband Germanicus. *The sorrow expressed in her countenance, is that of heartfelt woe, and most happily characterizes the elegancies of her mind*

9.6.0 54—One—DIANA AND ACTEON. *This elaborate and highly finished drawing, was copied from the original sketch by Titian, for that most capital picture in the collection of his Grace the Duke of Bridgewater. The composition is exquisitely grouped, the gradation of colouring admirably attended to, and the contrast between the chaste DIANA and her Moorish attendant delicately observed*

9.9.0 55—One—THE INDULGENT MOTHER CARESSING HER DARLING BOY, *exquisitely finished*

12.12.0 56—One—AN ALLEGORICAL SUBJECT, in bister.—*Britannia, Father Thames, Commerce, and Plenty, are directing the candidates to the standard, where Venus, attended by a most lovely group of nymphs and water gods, is distributing her first prize to the victor; the unsuccessful competitor in the boat to the right, evinces his disappointment by undissembled sorrow*

This was the first design for the Regatta Ball Ticket at Ranelagh, and highly approved of; but owing to the number of figures, the time being too short, it was not engraved

5.16.6 57—One—A SEA NYMPH. *She is described floating on the waves, is preceded by a dolphin, and attended by Cupids. The taste and elegance displayed in this composition exemplifies in a superior degree the versatile power of the artist*

37.16.0 58—TWO—HEBE, in coloured chalks. *Elegance and beauty is most chastly expressed. The knowledge which Mr. Cipriani had of the antique was never more displayed than in this most exquisite production*

And a LADY FEEDING A DOVE. *This possesses much sweetness, and is most beautifully finished. These drawings were intended to represent ancient and modern beauty*

59—TWO—FAITH is represented by a female supporting the cross, who with uplifted countenance is contemplating the divinity, expressed by the rays of light which shine upon her and the attendant angels who bear the emblem of the passion

14.14.0 } AND HOPE, companion to ditto, is characterized by a female figure crowned with laurel; she is holding an anchor in her right hand, and nursing a child, who is seated on her lap; her attention is engaged by an infant Zephyrus, sporting with a bird flying in the air, and is emblematical of the uncertainty of attaining the object of human wishes

60—TWO—JUNO BORROWING THE CESTUS—VENUS having left her car, drawn by Doves, in charge of two Cupids, who are decorating it with flowers, is here represented attiring Juno with the magic girdle. HYMEN is introduced with a torch and darts, by which is inferred, that kindred dispositions are essential to connubial enjoyments

15.15.0 } AND JUPITER AND JUNO —JUNO having obtained the Cestus, is received by Jupiter, who is enamoured by her lovely appearance. Delicacy of outline, and contrast of colouring, are here happily delineated

61—TWO—ADONIS. Youthful character, and enchanting beauty, are here most happily blended; the finishing of the whole, particularly the eyes, renders this specimen inestimable

22.1.0 } A FEMALE HEAD. The flowing locks hang most gracefully on her shoulders; the lightness of touch denotes the superior talent of the artist; and this drawing possessing all the qualities of the preceding, may be deservedly classed in the same rank

62—TWO—THE FIRST INTERVIEW OF ZEPHYRUS AND FLORA.—The modest diffidence of Flora, and the insinuating deportment of Zephyrus, are most happily conceived; the beauty of the landscape, the richness of the colouring, and delicacy in finishing, produce a most forcible and brilliant effect

28.17.6 } AND CUPID AND PSYCHE, its companion. This is a night-scene; the lamp which Psyche holds in her hand most beautifully illuminates the whole apartment. This subject unites all the qualities of the preceding, and may be most deservedly ranked with the choicest works of art



3. 0 63—Two—Historical, from the History of England—THE DUKES OF NORTHUMBERLAND AND SUFFOLX INTREATING LADY JANE GREY TO ACCEPT THE CROWN.—*These two Noblemen, from interested motives, sacrificed the domestic happiness of their children, who soon fell victims to this ill-placed ambition. The drawing is finely grouped, richly coloured, and the light and shade happily conceived; and*

THE QUEEN OF EDWARD THE FOURTH TAKING LEAVE OF RICHARD, DUKE OF YORK.—*The point of time here chosen, is when the young Prince is departing from his truly afflicted mother, who has fled to the Sanctuary for the preservation of herself and family. He is represented stepping from the throne of the affectionate Queen, who, by her anxiety, forbodes the miseries that await her darling offspring. In composition, out-line, colouring, and finishing, the merit of this performance is such, as would of itself emite the Artist to a very exalted situation in the Temple of Fame*

3. 0 64—Two—THE TRIUMPH OF BEAUTY.—*Beauty, seated in a car, drawn by doves, is attended by Cupid and Hymen. The figures are gracefully drawn, the colouring harmonious, and the whole composition replete with elegance*

A SACRIFICE TO HYMEN.—*Hymen, who stands on a pedestal, rests against a globe; on the right is Chastity making an offering, and behind her are an enamoured pair approaching the Altar; on the left is Flora presenting roses, &c.*

3. 12. 0 65—Two—PARENTAL AFFECTION. *The mother is placing her infant babe on the pillow of repose, and views, with anxious care, the sleeping innocent*

FILIAL AFFECTION, companion to *ditto*. *Here the engaging infant fondles his tender mother in the dawn of love, and she receives his caresses with the most heart-felt delight.*

[Mr. Bartolozzi has engraved plates from the above Drawing which have never been published, and which are to be disposed of.]

N. B. The Purchaser of the Drawings will have the preference of the Plates.

4. 3. 0 66—One—BŒREAS AND ORITHYA, *exquisitely finished. The sudden impulse which is felt by instantaneous surprise, naturally agitates the whole frame. The involuntary situation of ORITHYA is most happily described; and the convulsive motion of her body portrays the inward perturbation of her mind,—whilst BŒREAS, in the midst of his jarring elements, secure of his prize, studiously views her self-created fears with passion—but without remorse*

67—One—ZEPHYRUS AND FLORA, coloured chalks, and most exquisitely finished. Voluntary action, the result of sympathetic affection, displays human nature in all the elegance of form that she is capable of attaining. In this subject, the Companion to the preceding, mutual inclination is most agreeably, and most delicately depicted—the loveliness of FLORA is fervently felt by ZEPHYRUS, who seems to fan the air with extacy and delight

52.

68—One—A LADY AND CHILD.—A Repose, where infant beauty reclines on the bosom of its mother, whose sympathetic attention is directed to her darling pledge. Grace and sentiment, delicacy of finishing, and beauty of colouring, are most eminently conspicuous in this composition, which would alone immortalize any Artist

37.

69—Two—VENUS AND CUPID SLEEPING.—VENUS is reclining on a pillow, at her right hand is CUPID also a-sleep, with his quiver and bow un-strung; on her left are three attending Genii, the Ambassadors of MORPHEUS, debating in what manner they should execute their commission

84

DIANA AND HER NYMPHS BATHING.—They are most delicately described, enjoying, undisturbed, the cool refreshment of the limpid-stream. The various attitudes in this most beautiful composition, display the taste and talents of the Artist

70—One—THE POWER OF LOVE.—The universal influence of this all powerful DELFY, is allegorically represented by the subdued spirit of the Lion, the strongest and most terrific of animals, on whose back the playful tribe securely indulge in their undisturbed gambols

65.

71—One—CUPID AND INFANT SATYRS.—CUPID, with his attendants, having surpris'd a herd of satyrs, are busily employed in making them prisoners, which, in part, they have effected: one is put into a cage, and suspended to a tree; another is placed in a basket; whilst the main body is nearly covered with a sheet. The various attitudes of the figures happily express the playfulness of the scene, which is in a beautiful landscape. The whole is agreeably composed, and has a most charming effect.

65.

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